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## Mr. John Hullah on Musical History.\*

Amid all the talking which has taken place during the last two years with reference to musical education, the want of good text books, both for teachers and scholars has been to a great extent overlooked, and we believe that one of the first tasks which will have to be performed by the new heads of the Royal Academy of Music, will be the preparation of some works of this nature. It is true, that by the publication of English translations of some of the best foreign treatises on musical science, Messrs. Novello have done much in this way; but still more remains to be accomplished before music will, in this respect, be in a position at all equal to that enjoyed by almost every other branch of literature, science and art.

In its history especially is there a lack of works which can be confidently recommended to the student, and, as to a biographical dictionary of musicians, there is absolutely not one in our language on which the slightest dependence can be placed. True it is that, in these days, nearly every one can read French as well as English, and, therefore that the dictionary of M. Fétis is available for all practical purposes; but even this, as far as regards our own countrymen, is so incomplete as to detract very greatly from its value; and, therefore, although it is better than any other within our reach, yet it by no means removes the necessity for a complete English work. So far as the history of the art goes, Mr. Hullah has done much to clear the way for future writers by the publication of two series of lectures delivered by him at the Royal Institution, and these volumes furnish the most valuable records which the student can at present add to his library—in fact, no one who really wishes to be acquainted with the chief styles which have gradually grown out of each other during the last fifteen hundred years, and with the leading musical spirits of each successive age, should be without them. At the same time that they are sufficiently abstruse to be of real value as sign-posts on the road leading to still deeper research, they are also written in such a pleasant, readable way that the amateur, or even the casual reader may take them up without any fear of being frightened by scientific expressions or mere empty formulas.

Before proceeding to notice the works themselves it may not be uninteresting to our readers to give a short notice of their author, who now holds the responsible posts of Professor of Vocal Music at King's College, London, and Organist to the Charter house. This we cannot do in a more concise way than by reprinting a short sketch which appeared in one of the well-written *Entr'actes* in the concert books of the *Islington Vocal Union*, to which we have frequently directed our readers' attention:—

"John Hullah was born in 1812. Since childhood his life has been spent in London. His musical education was slight and desultory until he was seventeen, when he received regular instruction from Mr. Horsley, whose pupil he remained for three years, and then entered the Royal Academy of Music. He first became known to the public as a composer in 1836, writing in conjunction with Mr. Charles Dickens the comic opera of *The Village Coquettes*, which was produced at the St. James's Theatre, and played upwards of fifty times during the season. In 1837 he composed *The Barbers of Bassora* (written by Mr. Morton), and in 1838 *The Outpost* (written by Mr. Serle)—both produced at Covent Garden, then under the management of Mr. Macrea-

dy. At this time Mr. Hullah's attention was turned from dramatic compositions to the pursuit in which he has so highly distinguished himself. He was led to contemplate the possibility of the formation of popular singing classes; and after several visits to Paris, devoted to the examination and adaptation to English use of the celebrated system of Wilhem, he, in 1840, under the sanction of the Committee of Council on Education, founded schools in London on the principles of that system, which, in his hands, proved to be most effective. The rapid growth of these schools, and their immense influence in spreading the love and knowledge of music throughout this country, are matter of history. It is proper to mention that although Mr. Hullah, in the establishment of his schools, received great assistance from high officials in connection with the Committee of the Privy Council, the Government never contributed any pecuniary aid to their support. The schools were at first held at the Apollonicon Rooms, St. Martin's Lane, and afterwards at Exeter Hall; but the heavy rent and other expenses having rendered it necessary to resort to a less convenient locality, Mr. Hullah conceived the design of erecting a building for the special accommodation of his classes. By his own exertions, and from his own resources, he built St. Martin's Hall, a spacious and useful edifice in Long Acre; the foundation stone was laid in June, 1847, and the whole was completed in December 1850. From that time until 1859, when the hall was destroyed by fire, about twelve public concerts were given there annually, without interruption; the instrumental orchestra consisting of professional performers, and the chorus exclusively of amateurs, all his own pupils. These concerts were of the highest order, and warmly supported by the public, the interpretation of the great oratorios and other orchestral works leaving little to be desired. Shortly after the destruction of the Hall, a handsome testimonial was presented to Mr. Hullah, since which time he has retired into private life. His retirement may be considered in the light of a great public loss. It is estimated that he personally taught in his schools about 15,000 persons; but all these form a mere fraction of the numbers taught on his system in schools throughout the United Kingdom."

For the first series of lectures, delivered in the early part of the year 1861, Mr. Hullah took as his definite subject the "History of Modern Music;" but in order to give his readers some distinct idea of the connecting links which bind past and present together, he briefly sketched the history of the art from its earliest ages. And in doing the primary part of his work in a short and succinct way, he showed great wisdom; for the past of music, unlike that of the sister arts of Painting and Sculpture is, when compared with its mighty present, absolutely nothing; and therefore the more commendable the brevity with which it is passed over. In the old monuments of Nineveh, the catacombs of Rome, the palaces of Thebes, there is a lesson to be learnt of progress, which is of the greatest value to the student. So again, in the picture galleries of the continental towns, and in our own national collection in Trafalgar Square, we may look upon the works of the great masters with reverence, feeling that their grandeur is almost unapproachable, that their loveliness can never fade—in fact, that, as far as things earthly can be, they are immortal; but when we turn to the art of sweet sounds the case is reversed, and we cannot look back farther than Mozart and Beethoven for anything like perfection in form, inasmuch as the glories even of Haydn and Handel were those of the morning stars proclaiming the coming dawn, though so

bright and glorious that they almost outshone the works of their more perfect successors.

But to have devoted many hours to the discussion of the early days of musical history would have been almost a waste of time, as so little is really known with reference to it, and that little is so involved in obscurity, that the sooner it is passed over the better; for Mr. Hullah truly says that "we shall find little demanding precise presentation before the eleventh century, and little in the way of art, as we understand it, before the fifteenth century." He accordingly divides the history of modern music into four periods, which he describes as follows:—The first, as a period of *preparation* the beginning of which it would be somewhat difficult to define, but which ended about the year 1400; the second, as that of the old *tonality*, and of (to us) the old masters, extending from 1400 to 1600; the third, a *transition* period from the second to the fourth, from 1600 to 1750; and the fourth, that of the modern tonality and the modern school in which we are now living. These divisions serve to assist the memory of the reader in assigning to each period its chief features and its chief examples, and although it is, of course, merely an arbitrary arrangement, yet there can be little question that it is a wise one.

Mr. Hullah looks upon Religion as the Mother of Music—in fact, he goes so far as to say that, "but for the universal instinct which suggests song as a means of expression of prayer and praise, music might have gone out of the world altogether." He tells us, too, that congregational singing "was one of the difficulties of church musicians even in the early ages, and that at the Council of Laodicea (A.D. 315) the laity were absolutely forbidden to sing in church at all, as the only means of securing decency and order in public worship."

Passing over the names of St. Ambrose and St. Gregory, whose history is doubtless well-known to our readers, we find an interesting account of a contemporary of the latter, named Isidore, Archbishop of Seville, in whose treatise (*Sententie de Musica*) there is "the earliest mention yet discovered of harmony in the modern acceptance of the term, the simultaneous utterance of different sounds. Isidore speaks of two kinds of harmony—*symphony* and *diaphany*; by the former of which he would seem to have meant a combination of consonant, and by the latter, of dissonant, intervals." To the North of Europe he gives the credit of having been the source of this harmony, and of instruments "capable of producing, and, indeed, hardly to be used without producing different sounds at the same instant of time."

Guido Aretino is the next notable man in the first period. He was a resident at the Benedictine monastery of Pomposa, between Ferrara and Ravenna, in the eleventh century. To him is universally accorded the first use of the hexachord, or scale of six sounds—a system suggested by the hymn to St. John the Baptist, which has the peculiarity that the first syllable of each line is sung to a note one degree higher than the preceding. Of the melodies of these olden times Mr. Hullah gives the following sketch:—"There existed in the middle ages a species of melody which was absolutely *timeless*; and, up to a somewhat late period, no other was heard or practised in the Church. Of such melody a great deal has come down to us in the service books of the Latin Church; and the attention of every traveller who has ever entered a continental church will have been occasionally called to certain strains coarsely uttered, perhaps,—strange, dull, uncouth sort of stuff, if you will—but which, being altogether unlike anything ever heard out-

\* *The History of Modern Music*. By John Hullah. London: Longmans, Green, & Co.

side, the church walls, does, in spite of ourselves, and in spite of the way in which it is performed, force itself on our attention and extort a kind of respect. Of such melody a great deal has come down to us on paper, or, rather, parchment; but it seems to be admitted, among those who have studied it most closely, that the performance of it is a lost art. Great efforts have been made of late years, especially in France, to recover it; but they have not been attended with much success. Its very existence would seem to be incompatible with that of the *cantus mensurabilis*. The printing-press has destroyed mediæval sculpture, in rendering it useless; the time-table has destroyed mediæval plain song, in rendering it impracticable."

In the Second Period of his sketch of the History of Modern Music, our author takes us over a space of two hundred years, from about A.D. 1400 to A.D. 1600, although he occupies some pages in a re-survey of the state of music in the twelfth century to prepare the reader to take up the thread of the story at the commencement of the fourteenth. The result of musical education in the twelfth century, so far as its scientific terms and rules, or what Mr. Hullah calls its *apparatus*, were concerned, he sums up in the following language:—

"Descant, though of a somewhat rude kind, was extensively practised; the two principles on which our modern notation is based—that the place of a note determines its pitch, and the shape its length—were recognized; and means were presented in the *fiat* and the *sharp* of expressing every recognized variety of musical intonation. Much of this apparatus was too delicate for any hands into which, at this time, it could possibly fall; the majority of musicians did not at first attempt to avail themselves of it. *Diaphany*, the accompaniment of plain-song with consecutive octaves, fifths, and fourths—had died out in some places; but *faux bourdon* (a somewhat improved variety of it) and *extemporaneous descant* were the nearest approach to music made, even in the Pope's Chapel, by the best singers, up to the time of the removal of the Papal Court to Rome, in the year 1377."

In the latter part of this century we hear of Adam de la Hale, the reputed composer of the first comic opera, entitled *Le jeu de Robin et de Marion*, the well-worn theme of Robin Hood and Maid Marian, which still inspires the poet, the painter, and the musician. We must refer our readers to the excellent musical illustrations in Mr. Hullah's volume for a specimen of this ancient music taken from a perfect transcript of the original libretto; one melody given is specially worthy of notice. In the fourteenth century advance is made to *counterpoint*, which, as our readers probably know, is a term derived from the Latin *contrapunctum*, i.e., point against point, which gradually usurped the place of the term *descant* in the writings of scientific musicians. This century, too, was remarkable for the first music in *four parts*, which occurs in a mass performed in 1360 at the coronation of Charles V. of France.

Mr. Hullah gives to the Netherlands the credit of having given birth to the first union between the theory and practice of music—between those who wrote from instinct and those who had worked the system of composition into a series of laws. Several of these Belgian musicians visited Rome in the latter part of this fourteenth century, taking with them the first masses ever seen written in counterpoint. Chief among these men was William Dufay, whose works are noticeable as presenting the first example yet discovered of *imitation*, a species of *canon* which Mr. Hullah describes in that plain and easy manner which make his works valuable even to the uninitiated:

"One of the most valuable resources of musical science is *canon*. Canon, I need hardly say, means simply *rule*; and musicians have at different epochs subjected themselves to *rules*, many of which are doubtless pedantic and absurd enough. But that particular kind of canon which is called *imitation* has long been, and always will be, an integral part of every sustained musical composition of a high class. Musical composition does not consist in an intermittent presentation of new thoughts, but in the development, the pursuit to their ultimate consequences of a few thoughts—sometimes even of a single one; technically, in making the same passage heard suc-

cessively in various scales, in various parts, and under various forms of accompaniment."

The next great name in the musical roll of the Second Period is Josquin Deprez, or Del Prato as he has been christened by his Italian admirers, who even go so far as to claim him as a native of Prato near Florence. The place and date of his birth are equally uncertain, but he was a singer in the Pope's Chapel in 1484, and therefore Mr. Hullah thinks his birth may safely be assigned to some period before 1460. He did not remain long in Rome, but, after a sojourn at the court of the Duke of Ferrara, went to reside at Paris at the court of Louis XII. This monarch, like our own bluff King Hal of polygamic memory, had a taste for the music art, though by no means such a good knowledge of it, as is proved by the following amusing anecdote:—

"The king, though fond of music, had never studied it. Not only so, his natural aptitude for the art was of the very least. In plain terms, his Majesty had a very bad voice, and sang habitually out of tune. Fortunately for those of his subjects whose privilege it was to be immediately about him, he was quite aware of his own infirmity. One day, however, the whim seized him to commission Josquin to write something in which he himself could take part. Josquin met the difficulty in the most ingenious manner. He constructed a quartet, the two upper parts of which formed a *canon in unison* to which he added a *free bass*; the fourth part, the *vox regis*, as he somewhat saucily called it, being confined to one single note, which it was the business of the king to reiterate, almost incessantly, throughout the piece."

Not only, however, on account of his pleasant manners and ready wit, of which Mr. Hullah gives other amusing instances, but from the skill he possessed in musical composition, he became more popular than any of his contemporaries. Luther tersely said of him: "Other musicians do what they can with notes, Josquin does what he likes with them." And yet how little his name is now known, and that only to the student; but as a proof of what we owe to Belgian influence we need no brighter example.

Turning to Italy, we have the story of the origin of our modern oratorio, which Mr. Hullah borrows from Crescimbeni's "Storia della Volgar Poesia," vol 1., book 4:—

"The Oratorio, a poetical composition, formerly a commixture of the dramatic and narrative styles, but now entirely a musical drama, had its origin from San Filippo Neri, who, in his chapel, after sermons and other devotions, in order to allure young people to pious offices, and detain them from earthly pleasures, had hymns, psalms, and such like prayers sung by one or more voices. Among these spiritual songs were dialogues; and these entertainments, becoming more frequent and improving every year, were the occasion, that, in the seventeenth century, oratorios were invented, so called from their origin. The society formed by Filippo (in 1540) was called 'La Congregazione dei Padri dell' Oratorio'—from *orare* to pray. The form of composition therefore, takes its name eventually from the pious exercise which brought San Filippo and his disciples together; and immediately, from the place in which they were carried on."

Passing over Claude Goudimel, who opened the first music school ever established in Rome, and who was the arranger of the music to the metrical psalms of Clément Marot and Theodore Beza, we pass on to his pupil Palestrina, to whom Mr. Hullah gives the title of "*Princeps Musicae*"—the type and glory of the Second Period. His real name was Giovanni Pierluigi, the name of his birthplace having swallowed up his patronymic. He was born at Palestrina, near Rome, in 1524, and in 1540 entered Claude Goudimel's school at Rome. In 1551, when at the age of twenty-seven, he was appointed chapel-master of the Vatican Basilica, and after the publication of his first work was chosen as one of the singers in the Pope's Chapel, and subsequently was appointed choir-master of S. John Lateran, and, later still, of the oratory of San Filippo Neri. His position and relative greatness in comparison with his contemporaries Mr. Hullah thus describes:—"Josquin Deprez had found musical science and musical art almost strangers to each other. He made them acquainted; Palestrina made them one."

The introduction of secular into ecclesiastical music was even in those days one of the chief drawbacks to the progress of Church music, which called forth the well-deserved censure of the committee appointed by the Council of Trent to inquire into the matter, whose first act was to "forbid the performance of any mass or motet of which profane words formed an integral part; and, secondly, to banish equally from the service of the Church all music built on secular themes." To Palestrina was intrusted the work of raising the Church music from the low state into which it had fallen of that day; indeed, he may be regarded as its saviour. His *Missa Papa Marcelli* still stands out as one of the greatest works of its class. Still, great as was his genius, and earnest his labor, he never attained either competence or the fame which he deserved, and even the good which he did has lived after him in almost every other country to a greater extent than in his own.

This was an age, too, of madrigals and part-music. The madrigal, which we have got into the habit of associating almost exclusively with the names of our great English composers, was at first essentially Italian, Luca Marenzio being one of its chief masters, although the fame of his writings in his native land has been forgotten amid the less worthy compositions of modern times. But out of the ruins of the musical greatness of continental countries at the close of the sixteenth century, we find our own land rising up in all its native and original power, as the keeper of the sacred art, and England, hitherto behind the rest of the world, came forward to the front with its noble school of writers of vocal part-music, which was, of course, the chief form of composition in those days; instrumental music, as a separate branch of art, having little or no real existence. At this point we leave Mr. Hullah with the close of his Second Period.

### Abert's "Astorga."

(From the London Athenæum.)

*Astorga: a Romantic Opera, in Three Acts, &c.*—[*Astorga, Romantische Oper, in drei Akten.* Text von E. Pasque; Musik von J. J. Abert] (Leipzig, Breitkopf & Härtel; London, Ewer & Co.)

There is a fate in certain stories. It might have been fancied that the history of Stradella, the singer whose voice performed a miracle analogous to that of "Orpheus's Lute," and who saved his own life from the daggers of hired assassins, offered a first-rate canvas for an opera composer. Yet, though it was treated with skill and elegance by Niedermeyer for the Grand Opera of Paris (the romance, "Venise est encore au Bal" being one of the most charming which could be named), that opera—effaced, it may be, by the brilliancy of Meyerbeer's popularity, sustained by incessant efforts, to which it is no scandal to refer—died without making any mark. M. von Flotow's "Stradella" would, probably, by many, be cited in disproof of our assertion. That opera, it is true, has gone everywhere in Germany, and been the delight of commercial travellers and vacant military men, with whom it has passed for something bright, Southern, and picturesque. Neither in France, in England nor in Italy has this reputation been accepted. More rapid, puerile, and paltry music does not keep the stage anywhere. Compare this "Stradella," for instance, with the light-hearted opera music of old Lortzing's best scores, and its meagreness and frivolity will stand confessed. It is in the acceptance of such trash that the admirers of Herr Wagner find some excuse for their belief in his ravings; and not without plausibility, till it is recollected that there has never been any want in the world of such a commodity as "clotted nonsense." The above outline is not thrown off at random, to point a paragraph, so much as to establish two distinctions: the first, that certain stories exist which tempt the musician while they do not repay his labor; the second, that a want of something which shall "keep the balance true" betwixt the speech of the unknown tongues and such appeal to coarse persons as befits the race of *Therapsis*, distinguished from real artists, has been, is, increasingly making itself felt in the opera-houses of Germany. By meeting this want—the third opera of an earnest and accomplished artificer, such as Herr Abert is known to be—founded on a musical legend less simple and winning than the story of "Stradella," has taken, it seems, something like a solid hold on popular sym-



pathies. There are no tricks in it played off to entrap popularity. It contains clear, honest music, as we understand the meaning of these epithets,—on the strength of which its composer may be rated higher than Marschner (because he was worth little when not parroting Weber's most obvious effects),—than Lindpaintner, whose "Lichtenstein" (composed also for Stuttgart) is distinctly present to memory as we write,—than Herr Lachner, whose "Catarina Cornaro," howbeit conscientiously wrought, has in no respect eclipsed or put out of court Halévy's "La Reine de Chypre,"—which, by the way, was in no respect Halévy's best serious opera. As a last illustration of our opinion of its value, we place "Astorga" higher than the "Loreley" of Herr Bruch, the only other rational modern opera which may be said to have created some sensation in Germany.

We are not yet in case to speak of the effect of the music of "Astorga" on the stage, or with an orchestra; so shall reserve criticism on these points till a future day. We know, however, by the "Columbus" Symphony that Herr Abert manages his instruments with taste and experience. His melodies, if not the freshest of the fresh, are pleasing, and calculated to display the voices advantageously. His concerted pieces are solidly knit,—the final scene, in which a phrase of Astorga's "Stabat" is used, expressly claiming notice. There is some lively ballet-music. To conclude for the present: we have little doubt that the good reception which has greeted "Astorga" wherever it has been heard will have a quickening effect on its composer's invention when he shall write his next opera. Individuality of style is not always reached at a bound; and there is no branch of musical effort in which incessant practice is so necessary as in composing for the stage. Once more, we cannot but congratulate the composer and his country on a success which, in some degree, may be said to mark a return to sanity.

### Bach's Works.

(From "JOHN SEBASTIAN BACH; his Life and Writings. Adapted from the German of C. L. HILGENFELD, with additions from other sources," as published in the *London Choir*.)

(Continued from page 385.)

Like all great masters, Bach did not arrive at perfection in his art all at once. On the contrary, he proceeded even slower than many other great geniuses. But if he proceeded slowly in working out his wondrous ideas, his progress was sure. He was in his fortieth year before he may be said to have arrived at perfection. His studies, as we have seen, commenced in his earliest youth, and the formation of his style is due chiefly to his knowledge of the works of Frescobaldi,\* Froberger,† and Pachelbel.‡

He also gave his attention to the organ and clavier, as these instruments existed in France, and were beginning to create some sensation in Germany. But he did not stop here. Italy, as we have stated, had the reputation of being the music-school of Europe. The melodious element was making great way there, especially in the works of Scarlatti—the founder of the Neapolitan school—as great in the invention of the charming cantilena as in expressive recitative; also a wondrous master of counterpoint. Bach was not able to proceed to Italy—perhaps this was favorable to his artistic originality; but he studied the music of the Italians, especially the works of instrumental composers. Amongst the latter those of Vivaldi, who enraptured the German artists by his lovely violin solos and quartets for stringed instruments.‡ Thus Bach's studies were far from being one-sided.

Bach was always occupied. In his more mature age he even made the night serviceable to him by practising and revising at this time what he had composed during the day. Thus Emanuel Bach might well say, speaking of his father: "We are accustomed to receive from Bach only masterpieces;" and even Mattheson, who is never very warm in Bach's praises, could not help exclaiming: "As long as Germany can boast of Bach and Handel, nothing can ever exceed their music."

One great peculiarity of Bach was the severe self-criticism which he exercised with regard to all his compositions. He constantly wrote many things which, upon a minute examination, seeming to him

far from perfect, or unworthy of his name, were immediately consigned to oblivion. Long before Bach's time, when the Italians and French began to direct their especial attention to the cultivation of melody, and still more during his working, in the first half of the last century, when its enrichment and embellishment was the great aim, there was a belief that too much care could not be taken in the accumulation of musical ideas—such as expression, figures and rhythm. In order to bring these things nearer to the ear, they are all placed in the upper part—as it were in a variegated row—as much as possible to produce a strikingly melodious effect. But there was a want of substance in all this; one idea was repeated, perhaps in another octave by another instrument, or perhaps on other intervals, but this was all. In Bach's time the French, in their clavier compositions, showed the greatest talent in putting unmeaning passages into the most agreeable form. This sort of music claimed some little attention when neatly performed. Couperin and Marchand were heroes in this department of composition—a style which has maintained itself in France almost down to our own time.

Bach, in his earlier years, had written many things in this manner, which he afterwards altered. As an instance, we may name the prelude in C in the first part of "The well tempered Clavierchord." In its original conception the second half of the prelude is but a repetition of the first. At a later period of his life Bach altered this, considering the repetition superfluous. His matured opinions were, that everything should be based upon the principles of æsthetic unity. A series of pretty little fragments, however nearly put together, had in his eyes no claim to be considered as a work of art. The working out, analysis, and manifestation of one musical idea was what he considered a true artist should aim at accomplishing. Upon these principles all the works composed by Bach during his sojourn at Leipsic, were written. The prelude in D, in the second part of "The well-tempered Clavierchord," suffered in its first composition from want of clearness. Bach, however, considered its design good, and therefore had only to correct it in the working out which he did on several occasions. First, he added a transposition of the theme in the bass; then he completed some passages, and used them by transposition in various parts of the piece; finally, he altered and perfected some of the melodious sentences and figures. In its finished shape, this prelude is one of the finest of Bach's works.

(To be continued.)

## Music Abroad.

### London.

MONDAY POPULAR CONCERTS.—The celebrated pianist, Madame Clara Schumann, whose performance at the Monday Popular Concerts during the season of 1865 will not have been forgotten, appeared last night according to announcement, and played in the first part Beethoven's sonata in D minor, and in the second two of Schumann's romances for pianoforte and violin (Op. 94). In the last of these works Madame Schumann was accompanied by Herr Joachim.

Madame Schumann was rapturously welcomed on making her appearance, and at the end of Beethoven's sonata—a performance full of fire and enthusiasm—the applause was renewed with increased heartiness, and she was twice recalled to the platform. Still more interesting under the circumstances was her husband's own music, into which she entered, as is her wont, heart and soul. In Herr Joachim she found not only an incomparable, but a thoroughly sympathetic associate; and so pleased were the audience with these charming bagatelles, that at the termination of the last, both performers were called back. That the noble trio of Beethoven was finely played may easily be believed with such a trio of exponents as Madame Schumann, Herr Joachim, and Signor Piatti.

The concert began with a splendid performance of Spohr's first double-quartet for eight string instruments: the one in E minor, perhaps the most familiar of them all to amateurs of chamber music, and certainly to the patrons of the Monday Popular Concerts, to whom it was first introduced as far back as 1850. How Herr Joachim plays Spohr's music we need not stop to say, nor how admirably he was supported by Signor Piatti and the six gentlemen who took the subordinate instruments—subordinate, however, only in the sense that the first violin and the first violoncello necessarily take the lead. The double-quartet created a "furore" in the strongest acceptance of the term.

The vocal music was worthy of the rest. There was only one singer; but that singer was Miss Edith Wynne, whose great merit is becoming more and more widely acknowledged, and who never sang more exquisitely than on this occasion. She selected Mr. Arthur Sullivan's charming setting of Shakespeare's "Orpheus with his lute" (encored), and Schubert's "Die junge Nonne," one of the most pathetic and beautiful songs in existence. We have heard nothing more touching and heartfelt than Miss Edith Wynne's delivery of this, nor could it have been accompanied more perfectly than by Mr. Benedict. In short, it was the feature of a concert in which every piece, vocal and instrumental, was of the highest interest.—*Morning Post*, May 5.

ROYAL ACADEMY OF MUSIC.—While "Conservatories" are springing up with emulous haste and advertisement all around us here (in Boston and New York), it may be interesting to know what they have in London, and how it fares with the old "Royal Academy". The following article is from *The Queen*:

Despite a rancorous opposition from certain amateurs, and base ingratitude from former pupils, the Tenterden Institution is still alive, and it has existed long enough to survive senseless opposition. The Academy formed in 1821 is still going on in 1867. It is absurd, therefore, to think of extinguishing the Institution, but it is quite legitimate to discuss the question of extending its influence. The patrons are Her Most Gracious Majesty (herself a distinguished amateur) and the Prince and Princess of Wales. The president is the Earl of Wilton, and the vice-presidents are the Duke of Leinster, the Earl Howe, Lord Wrottesley, and the Right Hon. Sir George Clerk, Bart. The directors are the Dukes of Newcastle and Leinster, the Marquis Townshend, Earls Wilton and Howe, Lords E. Hill Trevor, M.P. and Wrottesley; Sirs G. Clerk, F. A. Gore Ouseley, and John Pakington, M.P., C. W. Packe, Esq., M.P., T. T. Bernard, Esq., M.P., J. Lodge Atherton, Esq., Walter S. Roadwood, Esq., and the Hon. J. Rye. The committee of management comprises the names of Sir G. Clerk (chairman) and all the directors just mentioned. It will be thus seen that the amateur element is strongly embodied. The professional talent engaged includes the names of Sterndale Bennett (principal), Herr Otto Goldschmidt (vice-principal), honorary visitor, Cipriani Potter, Esq. (formerly principal). The list of professors for tuition in the various departments is formidable, including Dr. Bennett and Mr. A. S. Sullivan, for composition; Mr. John Goss, Dr. C. Steggall, Messrs. H. C. Bannister and Lunn (harmony, counterpoint, and fugue); Herr Goldschmidt, Messrs. Jewson, Harold Thomas, and O'Leary (pianoforte); Messrs. Westlake and R. H. Ayers (assistant pianoforte); Signor Manuel Garcia (singing); Mr. John Goss (organ music); Dr. Steggall (organ); M. Sainon, Messrs. Hill and Watson (violin); Mr. Aylward (violoncello); Mr. Svendsen (flute); and Mr. Lazarus (clarinet). These eminent professors are for the male department. For the lady students there is Mr. G. A. McFarren for composition; Messrs. W. H. Holmes, E. Paner, W. Dorrell, Walter Macfarren, A. O'Leary, and F. Westlake (piano). Signori Schira and Gilardoni (singing); Messrs. J. B. Chatterton and J. Cheshire (harp). There are two teachers besides—one for elocution in Mr. Walter Lacy, and in Italian, Signor Maggioni. Mr. C. Lucas, the late principal, presides at the class for reading from score figured bass, musical literature, and analysis; Mr. A. Blagrove heads the class for chamber instrumental music; and Mr. F. R. Cox teaches English vocal music and concerted vocal music.

Now, any pupil with the smallest aptitude for music and with the slightest disposition for study, must make way with such tuition as is afforded by the above masters. And if the Academy does not produce Mozarts and Mendelssohns, Bachs and Beethovens, it is not for the lack of good drilling, but simply because genius cannot be engendered by any scholastic discipline. Everyone of the latest prize scholars of the Conservatoire in Paris has signally failed recently as a composer. We have not heard that Leipsic or Vienna, Berlin or Stuttgart, Naples or Milan, have for a long time produced any striking or exceptional ability to startle the world. All that the continental conservatories have done has been to introduce accomplished artists to the world; and our Academy can boast of a long list of celebrities, some with creative powers, more, certainly, of executive ability.

The Academy has not at its disposal large Government grants; it is only lately that it has a subsidy of

\* Girolamo Frescobaldi, born in 1591, at Ferrara, was organist of S. Peter's at Rome, in the early part of the seventeenth century. He was called the "Father of Organ Music."

† Johann Jacob Froberger was born at Halle, in Saxony, (Handel's birthplace), in 1635. He was the celebrated pupil of Frescobaldi.

‡ Johann Pachelbel was born at Nurnberg in 1633. He is celebrated as one of the most famous German organists of his time.

Antonio Vivaldi, an Italian ecclesiastic and chapel master at the Conservatory of La Pieta at Venice. He was very celebrated both in Italy and Germany in the first half of the last century, although now completely forgotten.

£500 (voted annually). It is mainly dependent on private subscriptions and the fees paid by the students; the object is now to reduce these fees and to enable promising talent to have a free education. There are a few prizes, it is true, in the Academy; such as two King's scholarships, a Westmoreland scholarship, and a Potter exhibition; and recently have been added twelve free scholarships, four of which have been already competed for and filled up. According to the last circular issued from the Academy, the co-operation of the deans and chapters of cathedrals and collegiate bodies is earnestly sought and inducements are held out to students who wish to join military bands; but surely the two last mentioned incentives to study music are matters for Government intervention and more active support. The amount of £18 per session precludes the possibility of enrolling pupils from all classes of the community. The academical year is divided into two sessions of nineteen and a half weeks each. Now, for £36 the education desired is undoubtedly exceedingly cheap, but the system does not go sufficiently far to constitute a really national institution. The great support of a continental Conservatoire is derived from the existence of a national Opera House. In England there is no such feeder. The pupil who is a singer, unless he studies for the Italian stage, has no market for his talent; the instrumentalists are entirely dependent on foreign opera establishments in the metropolis. If the Society of Arts could raise funds to establish an English Opera House on a permanent basis, some good results might follow their late agitation for extending musical education. At present the supply of talent is about equal to the demand—that is, the demand being next to nothing, the amount of ability created is in the same ratio.

A very fine performance of Handel's "Israel" (perhaps the finest as yet produced in Exeter Hall) was given by the *Sacred Harmonic Society* yesterday week. The choruses went with marvellous spirit. Mr. Sims Reeves was at his best. The *soprano* occupation was divided betwixt Miss Banks and Miss Robertine Henderson. In "The Lord is a man of war" Signor Foli (who joined with Mr. Weiss) made it evident that he may become an acquisition of very great value to our orchestras. His voice is excellent, his style is manly and unaffected; thirdly he is young. Madame Sainton-Dolby was the *contralto*. The next Oratorio is to be "Judas." Mr. Benedict's "St. Cecilia," will, we learn, be deferred till later in the season, it being hoped, by the postponement, to secure the services of Mlle. Tietjens. Meanwhile, the *Cantata* will be speedily produced at Liverpool.

The Saturday Concerts at the Crystal Palace will be resumed to-day, when, among other music, Mr. Sullivan's Overture, "In Memoriam," is to be given. Madame Arabella Goddard will be the *solo* player.—*Athenæum*.

**CRYSTAL PALACE.**—Last Saturday's concert commenced with the overture of the "Siege of Corinth." The speciality of the afternoon was Beethoven's C minor Symphony, executed with remarkable exactness and precision. F. Schubert's "Fierabras" overture was a welcome novelty at the Crystal Palace, as affording the audience of these concerts fresh ground for that esteem in which Schubert is beginning to be held. Herr Strauss played with perfect taste Mendelssohn's Violin Concerto, and was warmly applauded. Mlle. Liebhart sang a trashy mazurka by Travenzi. Signor Foli gave one or two vocal pieces with second rate success.

**MANCHESTER.**—The production of Handel's oratorio "Jephtha"—entire—at the Free Trade Hall, on Thursday, the 24th, has been one of the most interesting events of our musical season. It was brought out under the immediate personal superintendence of Mr. Chas. Hallé, forming the fourteenth of his series of grand weekly concerts. The most important character, *Jephtha*, judge of Israel and leader of the army—was sustained by Mr. Sims Reeves, who was in excellent voice, and exerted himself to the utmost. He was most cordially greeted on his first appearance in the orchestra. In the first part *Jephtha* consents to lead the Israelites against the Ammonites; this is done in recitative, his only song being "Sound, then, the last alarm," in which our great tenor soon proved that he was once more himself again. The second part shows *Jephtha's* triumphant return from his victory over the proud Ammonites. He makes a rash vow, and in recitative describes how that he is "Thrown from the summit of presumptuous joy down to the lowest depth of misery!" The recitatives and airs, "His mighty arm," "Horror! confusion," "Open thy marble jaws," "Deeper and deeper still," "Waft her angels," which describes the joy of the conqueror, and his subsequent relapse

to horror and despair, were given by Mr. Sims Reeves with feeling, taste and power, and above all with an intelligence beyond all praise. Miss Edmonds as *Iphis* the devoted daughter sang very sweetly; the tone of resignation she imparted to the "Farewell, ye limpid springs," was much admired. Miss Palmer as *Storge*, the mother, displayed considerable feeling. *Zebul* the warrior (Mr. Weiss) has chiefly recitative to deliver, and this he did in a clear and distinct manner. Mrs. Brooke and Mrs. Warren, both of Manchester, are deserving of commendation for the manner in which—as *Hamor* and the *Angel*, they both gave their explanatory recitatives. The chorus "When his loud voice in thunder spoke," which is in Handel's very best manner, went magnificently. Mr. Hallé's conducting, the band, and the organ, in the hands of Mr. H. Walker, are all worthy to be praised.

**COLOGNE.** *La Società del Quartetto di Firenze*, under the direction of Jean Becker, gave yesterday evening a quartet *Soirée* at the Hôtel Disch, and was highly successful in the performance of a quartet in C by Mozart, a quartet in A, (Op. 41, No. 3), by R. Schumann, and a quartet in E major, (Op. 59, No. 2), by Beethoven. This society, who, on their way from Florence, intend visiting London next season, represent a musical alliance between Germany and Italy, Jean Becker and Friedric Hilpert (first violin and violoncello), being Germans, and Enrico Massi and Luigi Chiostrri (second violin and viola), Italians.

**LEIPSIK.**—On Tuesday last, the 29th of January, the musical society *Euterpe* gave its seventh concert, which was, as usual, very well attended. The first part of the programme included the overture to the "Zauberflöte;" the antique concerto of Luigi Boccherini for violoncello and orchestra, capitolly rendered by Herr D. Popper, a very fantastic "Fantasiestück an die Nacht" for contralto, solo, and orchestra, by Rob. Volkmann, indifferently sung by Frau C. Martini; and the andante out of the concerto for violoncello by Molique, followed by two little trifling *Musikballaden*, *Arlequin* and *Papillon* (composed by Herr Popper), very well played by the said violoncellist. The second part of the programme brought the "Monfrid" of Byron, with music by Rob. Schumann, for contralto solo, declamation, chorus, and orchestra, very effectively given. The execution on the part of the orchestra was, as I have already told you in my reports of this musical society in December last, completely void of nuances.

The 14th Gewandhaus concert was exclusively dedicated to the oratorio "Esther," of Handel, as arranged by F. Hiller. The soli were sung by Frau E. Wagner (soprano), Frau A. Joachim (alto), Herr Schild (tenor), and Herr Scaria (bass). The only real artist of all, both as regards style and expression, was the contralto singer. The chorus was very efficient, and the orchestra first rate, as always. The work however, being one of the weakest of Handel's productions, met with a very cold reception on the part of the public.—*Orchestra*.

## Musical Correspondence.

### Cincinnati. Hopkin's New Music Hall.

**GLENDAL, O., Feb. 12.**—The Cincinnatians have been enjoying a little musical festival all to themselves, in a very unostentatious way, the occasion being the inauguration of Mr. Hopkins's new Music Hall. Now don't imagine at once that this Music Hall is something of the grand order, an imitation for instance of that of Boston, which, it seems to me, might well have been named the Temple of Apollo, nor that it is of the mongrel sort, combining theatre, dancing hall, drinking room and the like, and wearing its name only for respectability's sake. The hall built and owned by Mr. Hopkins, President of the Cincinnati Harmonic Society, is delightfully original and unique in design and admirably adapted to its purpose. It is not large, being only 100 feet in length by 40 in width, and of course is not to be used for such musical productions as combine a large chorus with full orchestra. It is designed rather for symphony and other instrumental concerts and, not least of all, for the rehearsals of the Harmonic Society, the singers occupying in rehearsal the body of the

hall. We doubt if there is another musical society in the world which can boast of such elegant and luxurious private apartments as the "Harmonic" of Cincinnati are now possessed of, through the liberality, good taste and enterprise of their President. Adjoining the hall, which is on the first floor and approached by a wide, easy flight of stairs, is a large ante-room,—itself a very prettily proportioned hall,—for the accommodation of members of the Society on rehearsal nights, and in the basement are other rooms to be used in connection with the hall as convenience requires.

If you had been by my side, Mr. Editor, on the night of the complimentary *Soirée*, when the Harmonic Society occupied the platform, and the house was filled with the musical elite of the city, and on the following afternoon, when the small but well organized orchestra were performing the first of their Symphony Concerts, to the delight of a very attentive and cultivated audience, I feel sure you would have been reminded, more than once, of those charming little music halls of the old world, where we have spent such pleasant hours together; the *Sing-Academie* in Berlin, for instance, with Grell conducting his well-trained chorus, or the beautiful hall of the *Gewandhaus* in Leipzig. The Hopkins Music Hall does not resemble these in style of architecture or decoration, but suggests them in its fine acoustic properties, its seclusion and quiet, and the refinement and elegance everywhere displayed in its construction. The style of architecture or rather of decoration is Moorish, consisting of columns and arches over a ground of warm grey, the ceiling divided into large squares placed diagonally, having a ground of deep blue and bright Arabesque figures. The stage end is a semi-circular apse with a dome ceiling of deep blue. The hall is lighted by six chandeliers of an elegant Moorish pattern, and these are reflected prettily in two handsome mirrors placed on each side the apse end. Altogether, the hall has a warm, cosy, and most attractive appearance.

Having said this much of the hall, let me now say a word about the complimentary *Soirée* given by Mr. Hopkins to an invited audience the night before the public opening. The Harmonic Society performed without orchestral accompaniment. The choruses, numbering four,—two from the *Elijah* and two from *Naaman*,—were sung with great spirit and promptness by about one hundred and sixty voices. The programme included a quartet by Costa, the octet "He shall give his angels," by Mendelssohn, and a number of solos, all of which were admirably rendered, and some in a manner deserving of special praise, were it proper to make distinctions in alluding to a private entertainment. The next day, the Hall was formally opened to the public by the orchestra, under Carl Barus, giving us the first of a series of Symphony Concerts. On this occasion the Symphony was a beautiful one of Haydn's, and the Overture was Weber's *Oberon*. We had also a quartet for violin, violoncello, piano and cabinet-organ, which, however well it might answer as a novelty, certainly does not deserve a place in a concert of this class. The composition was pleasing enough, being a sort of *Fantasia* on the Luther Choral "Eine feste Burg," but really the feeble, thin tones of the reed-organ came near to turning the whole thing into a burlesque. However well the reed-organ may answer as a substitute for the real instrument in accompanying church choirs, it surely can never bear a principal part in rendering grand music, for it is sure to belittle whatever it takes a part in. It is very much to be hoped that these Symphony concerts may be well sustained, for there is nothing in the way of social recreation and culture that Cincinnati more needs. The orchestra is not large (it reminded me of our *Liebig* of Berlin memory); but with the addition of a few more strings would be quite large enough for the hall, and, if I may judge from their giving of the Haydn Sym-



phony, is capable of rendering in a thorough and careful manner the best classical works. We are promised a Symphony by Mendelssohn and one of Schumann's, and, among others, Beethoven's *Fifth*. The Harmonic Society has in rehearsal Mendelssohn's *Walpurgis-nacht*, which will be given publicly in a short time. Until then,  
Yours,  
F. S.

WASHINGTON, D. C., Feb. 11.—A word from a late Bostonian in relation to what is doing for the advancement of the art of music in this locality, may not lack interest to your readers. Last year a musical society was formed here, consisting of about fifty members, and called the Philharmonic Society of Washington. "St. Paul" was the first Oratorio undertaken. That was given on the 7th of March last. This season the members were augmented to one hundred. "The Messiah" was rendered, for the first time in this city, by them on Christmas night, with the assistance of Mrs. Butts and Miss Paulie C. Ewer, Sopranos; Mrs. J. P. Caulfield, Contralto; Mr. Arthur Mathison of New York, Tenor, and Mr. L. V. Gannon, Baritone. This performance was very creditable to all who participated in it, and won for the society many friends, some of whom urged a repetition. It was finally agreed to repeat it, and in such a manner as to eclipse all previous efforts. Heretofore, all attempts at procuring an orchestra had proved futile; but this time, by combining volunteers with those who could be induced to desert their posts at the theatres, an orchestra of twenty-two pieces was improvised. But what contributed more toward making this the great event of the season than all else, was the fact of Miss Julia E. Houston's consenting to favor them with her assistance. As soon as this became known, and that Mr. J. F. Winch, Basso, also of Boston, and Mr. A. Matthison, Tenor, of New York, were to aid in this rendering of the Oratorio, the rush for seats was unprecedented, the whole house having been sold by Saturday night for the following Wednesday's performance. A third rendering was then agreed upon to take place on the succeeding Friday, the seats for which were all secured by Thursday. Thus you see the Society have given three performances of "The Messiah" within about six weeks. All who attended are loud in their praise of the Boston singers especially, and all music lovers regard their coming here an especial favor.

The Society have by these efforts obtained a local reputation, which ensures them the public favor for the future. Mr. J. P. Caulfield is the Conductor, and is not far behind Mr. Zerrahn in the effective use of his baton.  
E.

NEW HAVEN, Feb. 12.—We have still to chronicle an almost uninterrupted succession of musical entertainments, the most noticeable of which are as follows: another dissolving view of the Bateman Troupe—whose "last" concerts remind one of the "preliminary farewells" given by Gottschalk; a Varian-Hoffman concert; a good rendering, by the Mendelssohn Society, of the *Elijah*, and the appearance of Miss Wilhelmina Ives, a debutante who is said to have played several difficult piano compositions with good effect.

It will be seen from the foregoing, that, although the season has not been productive of great music, it has furnished plenty of a lighter kind, and an excellent quality of that; but, as glad things, like sad ones, come in battalions, it is now our privilege to announce that last evening the first of a series of three Philharmonic concerts was given in this city, under the direction of Prof. G. J. Stoeckel. The soloists were Miss Maria Brainerd, Soprano, and Messrs. Boehm and Schmitz, Clarinet and French Horn. Here is the programme:

Symphony, "Pastorale".....Beethoven.  
Aria, "Ah! Perfidio".....Beethoven.

Divertissement and Fantasia (Clarinet).....H. Kiehl.  
Overture, "Der Freischütz".....Weber.  
Waltz, "L'Estasi".....Arditi.  
Invitation a la Valse.....Weber.  
Fantasia for Horn.....Schmitz.  
Prayer from Lurline.....Wallace.  
Overture to William Tell.....Rossini.

In making the above selections Mr. Stoeckel did well to introduce *L'Invitation* and the *Tell* Overture, two pieces of that rare description, which is popular and at the same time worth performing. The Orchestra was too thin to do the Symphony full justice, and it was coldly received by the audience, but the *Tell* overture, though taken with rather too slow a tempo, sounded better,—the pastoral movement, particularly, giving the very smell of the "pine trees and the old rocks with the moss on them."

The aria "*Ah Perfidio!*" is particularly interesting. Beethoven has here to deal with that most complex of all complexities—a woman's heart,—and in this little scene he has painted all the bitterness, the tenderness, "the tears and tortures and the touch of joy" belonging to a love without faith.

First there is the fury of a woman scorned. "Ha, perfidious! perjured traitor that thou art!" Then the wrath of heaven is invoked: "If there be justice and pity, surely they will conspire to punish thee!" Then comes the reaction, sure to follow: "Ah no! stay avenging gods! spare his heart—strike mine!" This sweet relenting finds voice in an aria, full of tender entreaty: "Ah, in pity, do not leave me!" for now the bitterness fades away, and all the old loneliness and desolation comes again.

It was a pleasure to hear this piece rendered by a singer so conscientious and artistic as Miss Brainerd. It is true that the recitative called for an element of tragedy which is not in her nature; but she appreciated her task, and gave it much of earnestness and beauty. Her rendering of the adagio, "*Per pietà*," which was entirely within her power, was exquisite, and left no sense of insufficiency.

In listening to her we always receive the impression that she regards the religion of her art; and this, together with the excellent quality of her voice, renders her singing worthy of the warmest commendation.

MERCURIUS.

WHEELING, W. VA., FEB. 20.—Institutions for the cultivation of the intellectual faculties are scattered over this country in great number. Indeed, it would seem as if the American people aimed more at number than excellence, for many of our schools must be weighed by a very charitable standard to obtain this latter attribute. True as this is in regard to institutions devoted to a dissemination of general literary knowledge, how much more so in regard to those which lay some stress upon music. In no branch of education can there be, and is there, so much humbuggery practised as in music, and all because an immediate effect, calculated to dazzle the unsophisticated, is desired.

The affectionate Mr. Smith, suddenly enriched by an oil well, expects his daughter to play a tune when she comes home from boarding school; and so during ten long months a repertory of tunes is driven or coaxed into Laura's head, carefully shelved there and labelled with alluring names. When she comes home she plays these tunes, one after another, to her gaping and admiring parents, but the stock on hand is never increased; to all additions her musical storehouse is locked forever. She cannot take up the simplest piece and unravel it with her own knowledge of music. Whereas a foundation should have been laid, no matter how high it rose, so it was substantial, a little filagree and stucco work is all that was laid there. Like the beautiful *pomum Paradisi*, it was just the thing to please the mother's fancy, yet how soon would the hollow apple burst and scatter its dust in her eyes! By and by the impatient parents tire of the scant ornamentation of their daughter's intellectual edifice. They have heard the old

tunes often enough; something new is desired, and so a pile of new music is ordered. But alas! there is in the child no material for remodelling, nor moulds in which to cast new forms, and at last, disgusted and disheartened with herself, she folds her arms and turns away from the golden-tongued muse. Like the night-blooming cereus she has had her hour of bloom, and closes her petals forever.

Laura is a type of the most numerous class of seminary-bred misses. That this plan of teaching music is a radical evil no one will deny, and until something is done to uproot it, young ladies will be led along in Laura's footsteps, and their musical acquirements be cast in the same moulds. The evil lies not so much in the parents as in the schools. Why do these cater to the wishes and whims of the former? If the teacher be told to teach the child music, he or she ought not, for the sake of momentary glitter, or to please the mother's vanity, to teach it otherwise than fundamentally, scientifically and progressively. Any other method is folly and humbug. Worse yet—it is a downright swindle. The father is humbugged out of his money, advantage is taken of the mother's ignorance, and the poor child is cheated out of her education. Institutions of learning should be as reliable in their professions as leading tradesmen. If a man wants to buy an article of merchandise, the fair value of which he does not know, he goes to an honest merchant and relies on his word for its value. Why do schools not furnish genuine musical instruction instead of the good-for-nothing imitation? Simply because they get just as much money for the one as the other; a great amount of labor is saved; Commencement day passes off with eclat, and the pupils can show something to their friends and parents. Well, say the teachers, what credit would the child get if she played a nicely fingered *etude* for her parents? Might she not, as well, play fugues to a fence-post?

Painful as it is to be compelled to paint in such sombre colors the features of musical education, as generally conducted, it is all the more agreeable, now and then, to see the obverse and be able to use brighter tints. And such was my pleasure on the evening of Feb. 6. With many others, including the members of the Senate and Legislature of W. Va., I repaired to the Seminary of Mt. de Chautal, located near Wheeling, and conducted by the Sisters of the Visitation. The attraction consisted in the performance, by the pupils, of an operetta, "*The Miracle of the Roses*," by Luigi Bordese. Of the merits of the composition itself I shall not speak, save that it is written in the best Italian style, some of the choruses presenting fine contrapuntal effects. The action, too, does not concern us. What chiefly concerns us is the musical performance, and of this I cannot write sufficiently laudatory. It could be seen that each singer filled a sphere easily within her grasp, and I was convinced that the operetta was not prepared by dint of labor (it was only two weeks in rehearsal,) for momentary effect, but that it was a product of sound culture and positive knowledge. Especially commendable was the singing of Miss Mena Waring, of Georgetown, D.C., and Miss Ella Gordon, of Parkersburg, W. Va. The last named child is scarcely more than fifteen years old, but has a rich, round, full, sweet and sympathetic contralto. So devotedly does she court the muse of her choice, that she gives a few concerts every season to defray her expenses at school.

The vocal department in this school is under the guidance of Sister Mary Agnes Gubert, a former pupil of Perelli of Philadelphia, and herself one of the most finished singers to be found anywhere. Her singing of the "*Happy Birdling*" was remarkably fine. The instrumental department is under the control of Sister Eulalia Pearse, formerly of Boston, a lady of rare musical taste and culture. The system of education pursued here is thorough. The pupils are

chained down to exercises, and only allowed to soar into more delectable regions when their wings are expanded. The greatest care is taken in disciplining the hands and the getting rid of bad habits of vocalization. The taste, too, of the pupils is cultivated; classical compositions only are used, and among the modern chiefly those of Heller. The idea of the composer is always pointed out, and frequently Sister Eulalia writes, and reads to the pupils, a critique and explanation of the piece, which she does very tastefully.

But it were tedious to go into details. No music-lover should stay in Wheeling a day without visiting this seminary, and assuring himself of its high art position. It is one of which not only this State, but the whole country, may feel proud. All the great public artists who have come to Wheeling, have visited it, and gone away delighted. I write this only with the motive that the general public may hear of an institution so well worthy their esteem and commendation; one in which music is taught for music's sake, and not for the sake of making a shallow parade on Commencement day.

H. I. W.

## Dwight's Journal of Music.

BOSTON, MARCH 2, 1867.

### Orchestral Concerts.

**SIXTH SYMPHONY CONCERT.** The Harvard Musical Association, aiming only at the best thing practicable in a purely artistic sense, finds more, and more encouragement. Our people readily and steadfastly believe in good music, if the music makers and providers only will believe in them. The audience of Feb. 15th was by far the largest yet. The programme was this:

Symphony in D.....Mozart.  
Violin Concerto, in E minor.....Mendelssohn.  
Madame Camilla Urso.  
Overture to "Fierabras".....Schubert.  
Piano-forte Concerto, in A minor, op. 85.....Hummel.  
J. C. D. Parker.  
Ballade et Polonaise, for Violin, op. 38.....Vieuxtemps.  
Overture to "Egmont".....Beethoven.

To make room for CAMILLA URSO in a programme already made up (she generously insisting upon giving us the pleasure which the storm had robbed us of when she tried so hard to reach us in January), a short Symphony had to be substituted for the formidable one in C by Schubert. One taste of Mozart this season had already revived an appetite for more, and so this little "French Symphony" so-called, written in Paris in Mozart's early days (he tells how happy he was after the first performance, and how he he went into a café and sipped a sherbet and then said a *Pater noster*), was selected. It is one of the smallest and lightest of his Symphonies, but it has the Mozart fascination; it is purely musical, spontaneous, and in the fugued last movement, finely complicated, shows already the learned musician. Like a June day it put all in a balmy mood, for it was nicely played.

The *Fierabras* Overture, one of Schubert's best works, full of fiery genius, made a much deeper impression than it did last year. The Orchestra for once achieved a real *pianissimo* in the swelling and dying *tremolo* at the opening, which almost took the listener's breath away. That one effect insured a hearing for the whole, and it went finely. So did the *Egmont*, another strong thing, of still more concentrated fire, and a good thing to end with after Hummel's prolixity.

Madame Urso's playing of the Mendelssohn Concerto was a marvel of art; not to have had

it would indeed have been a great loss. We cannot conceive of tones more pure, phrasing more clear and perfectly finished, truer feeling alike in each detail and of the whole work, in fact of a more complete and sympathetic realization and expression of the composition as a whole. It became alive in all its unity and power and beauty. The only qualification is that it was feminine; there was not of course the manly force, the enthusiastic and heroic onrush of Carl Rosa's bow, which carries all before it; in place of that we have here a finer finish, and in place of his larger tones finer ones which are purity itself. The lady is the more matured, consummate artist; the former has it in him to become all that perhaps, and more; he is a most interesting artistic character and inspires every one with faith in him; but there is room yet for study, for refining and perfecting his delivery. His direction is perhaps the greater one, for he is on the Joachim road, and has drunk at the clear Bach springs. The Mendelssohn Concerto is the very piece to show Camilla Urso's power to best advantage; for Mendelssohn's genius is oftenest, though not always, feminine. Camilla and Carl both appear to us to have genius; both enter into the spirit of such a work; both have warmth and breadth of style; but the bolder youth sometimes leaps difficulties, where the woman with a fine, sure instinct and the grace of patience finds whatever charm they hide. We count it one of the most interesting experiences of a musical life to have heard such a work played by two such artists within so short a time. Rosa, though the younger, has had far more familiarity with classical composers than Urso; the greater wonder, therefore, that she all at once so thoroughly conceives and feels and renders such a work as this Concerto. Her rendering of the *Andante* is something divine; in the first *Allegro*, too, she shows not only finest feeling, but sure nervous grasp and accent; it was in the Finale that we chiefly missed the dash and energy of Rosa. The *Vieuxtemps Ballade* was tenderly and sweetly sung, and the *Polonaise* showed her well-known virtuosity more brilliantly than ever. Indeed Camilla Urso seems to have all her old artistic enthusiasm revived in her, with more enlarged ideas and earnest purpose. Technically she had become a rare artist even when a child; all this now, after life's deep trials, and with a woman's motives, stands at her bidding, and with study of music as well as of an instrument, of the masters, as well as of the momentary response of publics, what may not be hoped?

Mr. PARKER, modest, genuine artist in his whole character and habit, enters into these concerts with a loyal devotion to their high end. He has not the strength and brilliant dash of many pianists, and his best place is not before a great public, but his renderings are fine, correct and tasteful, and his participation carries a moral weight with it. This time he played quite admirably; if listeners grew weary, it was Hummel's fault and not his; for with all its graces and occasional felicities, Hummel's piano music (always excepting the Septet, and one or two other things) is diffuse and tedious, its elegance a faded fashion. Here the first *Allegro* is decidedly the best movement, having a vigorous and pregnant leading thought, well worked out, although the second subject, as it enters in the long orchestral prelude with flutes, is commonplace enough. The *Lar-*

*ghetto*, not very long, seems long by its unmeaning sentimentality of florid passage work; and the final *Rondo* is nothing but interminable monotony of prettiness. In the days when Art was elegance, Hummel set the lessons for fashionable young ladies and for good earnest music students too; but now there is no keeping it in vogue. It was well to have it in these Concerts just for once to convince us of the truth of history.

Of the seventh Concert (yesterday), with ROSA, PERABO and Mrs. CARY for soloists, with a Beethoven Symphony and Violin Concerto, the *Chaconne* and an Aria by Bach, &c., we must speak next time. The eighth and last Concert will come March 29th, when we shall have the Heroic Symphony, Mendelssohn's "*Meeresstille*". Overture, Bach's *Tocatta* in F, arranged for orchestra; and Miss HOUSTON will sing Mozart's "*Non temer*," and Mr. LEONHARD will play Beethoven's Piano Concerto in G, and the *Andante spianato* and *Polonaise* of Chopin.

An extra Concert will be given (probably a fortnight later) for the benefit of the Orchestra, when Beethoven's Choral Symphony will be brought out in full.

**CONCERT FOR THE CRETANS.** The Concert on Monday afternoon, Feb. 18, arranged by the Concert Committee of the Harvard Musical Association, "in furtherance of the subscription for sending food and clothing to the exiled and starving women and children of the Cretan patriots, fighting for liberty against the Turks," was in every sense a remarkable success. Nearly every seat in the Music Hall was sold several days before the concert, and many stood up through the whole performance. There were at least 2,500 persons present, and a more inspiring audience in point of character and culture, or more sympathetic to fine music, as well as to the call of Freedom and Humanity in time of fiery trial, was never seen. All the musicians cheerfully and freely gave their service: Mr. ZERRAHN and the whole "Symphony Concerts" Orchestra of 52, whom he conducts; Mr. KREISSMANN and the Orpheus Musical Society; Miss HOUSTON and Mr. P. H. POWERS, as solo singers, and Messrs. DRESEL, PERABO, LANG and LEONHARD, as pianists. The Directors of the Music Hall had freely given its use; and a good part of the expenses of printing, ticket-selling, &c., had been generously remitted; so that the occasion was a hearty one. The Concert resulted in a contribution of \$2,249.22 to the Cretan cause: the gross receipts being \$2,460. The Greek Relief Committee have publicly thanked and complimented the artists, but we have not room for the correspondence. It was a noble act on the part of the hard-working members of the Orchestra, especially, to give their time so freely, which we trust will be remembered; an opportunity will soon occur, as will be seen above.—But we have now to do with the concert as a musical event. The programme, at once classical and apt to the occasion, was as follows:

- Part I.  
1 Overture to "Idomeneo, Rè di Creta".....Mozart.  
2 a Chorus of Priests: "O Isis and Osiris!" from the "Magic Flute".....Mozart.  
b Double Chorus from the "Edipus Colonus" of Sophocles.....Mendelssohn.  
Orpheus Musical Society.  
Part II.  
1 Duet for Two Pianos (8 hands): "Les Contrastes." Moscheles.  
Andante con moto.—Fugue.—Finale, alla Siciliana.  
Messrs. Dresel, Perabo, Lang and Leonhard.  
2 Song of the Harem-Keeper, from "The Seraglio" Mozart.  
Mr. J. F. Rudolphsen.  
3 Selections from the "Ruins of Athens".....Beethoven.  
a Duet for Soprano and Bass.  
Miss J. E. Houston and Mr. P. H. Powers.  
b Chorus of Dervishes.  
Orpheus Musical Society.  
c Turkish March.  
Part III.  
Fifth Symphony, in C minor.....Beethoven.  
Allegro. Andante. Scherzo. Finale, Triumphant March.



The selections of the First Part, suggesting the old classic glory of Greece, would have been fuller, had the limits of a single programme allowed. Thus, besides the noble chorus from the "Œdipus" (described in our last), choruses from the "Antigone," that in praise of Bacchus for instance, might have been given. But one was sufficient, and it was remarkably well sung by the Orpheus, as was also the rich, sonorous, solemn "Isis and Osiris" of Mozart. A larger number of voices would, however, have been better. Mr. KREISSMANN had them under excellent control and put great fire into them.

The eight-hand piano piece,—not a great composition in itself, it must be confessed—answered the purpose hinted in its title, "*Les Contrastes*," in forming a transition and a prelude to the Turkish music and the glimpses at the changed condition of the Hellenic race in modern times. It was made very effective, however, in the execution; for four masters were united in it, and it was done with a power, a precision, a perfect unity and *aplomb* which could not fail to make an impression. The idea of Moscheles seems to have been to contrast German and Italian music, for there is here and there a part which sounds for all the world like a Donizetti opera finale.—It was intended to have three pieces from Mozart's "*Entführung aus dem Serail*;" the tenor air of the Christian lover to his captive mistress; then the blustering and threatening buffo song of Osmin, the harem-keeper; and then the spirited and humorous duet (tenor and bass): "*Vivat Bacchus!*" in which, his fears of Mahomet's "prohibitory law" to the contrary, he is coaxed into taking wine and so robbed of his vigilance. But it was necessary to be contented with the bass solo alone. Mr. POWERS, who very kindly undertook it at short notice in the place of Mr. Rudolphsen, who was ill, did it more justice than it was fair to expect under the circumstances. If it had not the buffo volubility and glibness, it was at least a clear, sonorous, and artistic rendering. The orchestral parts had been well arranged for two pianos by Mr. DRESEL, and were effectively played by him and Mr. LEONHARD.

The little Duet from "The Ruins of Athens," between a Greek man and woman lamenting their heavy burdens under their Moslem masters, beautifully sung by Miss HUSTON and Mr. POWERS, and accompanied by the two pianists, is very simple, but very touching, and made a deep impression. It brought up vividly the present suffering of the Cretans. The wild, fanatical Derwish chorus, with its whirling *crescendo* accompaniment, all in unison, is one of the most exciting and picturesque bits to be found in any dramatic or melo-dramatic music; who but Beethoven could have conjured up such a picture with such simple means? It was sung and accompanied by the orchestra with great spirit; and the ever popular Turkish March, which followed, charmed as usual by its bright local coloring, and with its closing *pianissimo* we let the Turks go out.

For the Third Part was reserved the real grandeur and inspiration of the concert, the Fifth Symphony, which here spoke significantly for the glorious Future of Greece, as the preceding parts had done of its Past and Present. All of the struggle of high aspiration with destiny is expressed in its first movement; all of highest, calmest faith and reassurance in the Andante; all the restlessness of soul and nerves strung for great

action in the Scherzo; while the march-like movement into which it bursts in the Finale, sweeps everything along with it in its irresistible, sublime flood of triumph. The old Symphony was splendidly played, and was of course what chiefly realized all that was expected musically of the concert, the other portions only preparing the way and leading up to it significantly.

The concert certainly was one of the best musical events of Boston. And not the least interesting fact about it is, that in this case the programme was not at all made for the performers, but the artists cheerfully came in, each to do the part required, however small, in carrying out the design of the programme. Would that it were oftener so!

The ORCHESTRAL UNION made a good opening of their Wednesday Afternoon Concerts this week. There were about thirty instruments, with ZERRAHN for Conductor, and the "Midsummer Night's Dream" Overture was rendered with such delicacy that it had fresh charm. Beethoven's Fifth Symphony, too, went finely. The other pieces: arrangement of Schubert's "*Eloge des Larmes*," the Bridal Procession from *Lo-hengrin*, and a luscious, lively Waltz by Gungl, were all enjoyable.—Next Wednesday ERNST PERABO will play for them—Mendelssohn's Capriccio in B minor, and the Symphony will be the "Scotch" one by the same master.

#### Oratorios.

The HANDEL and HAYDN SOCIETY, with the distinguished aid of Madame PERABA, have performed "Jephtha" and "The Creation" on the last two Sunday evenings.

"Jephtha," Handel's latest Oratorio, had not been heard in Boston for many years, and was only remembered by the fine tenor recitative and air and one or two choruses. It shows throughout the ripeness of his consummate art, and contains some of his finest inspirations. The choruses, all of them, though they are comparatively free from fugues, are very original and grand. "When his loud voice in thunder spoke," "How dark, O Lord, are thy decrees," "They ride on whirlwinds," "In glory high, in might serene," &c., are singularly graphic and imaginative, and the choruses were generally well sung, with full orchestral accompaniment and organ. But, it must be confessed, the work abounds with solos of a rather formal, uninspiring cut, especially in the First Part, and might have been abridged to advantage by the omission of some of them entirely, as it was somewhat by leaving off the minor strain with the *Da Capo* from several of the longer ones. In the second part the solos are more interesting; especially those two gems for the tenor: the recitative; "Deeper and deeper still" and the air, "Waft her, angels," which Braham used to give so wonderfully, as Sims Reeves does now. Mr. Arthurson, too, has sung them here in perfect style and feeling, though with limited vocal means. This time Mr. SIMPSON did his best with them and really achieved a good success. To the earlier, heroic strains of Jephtha he was hardly equal.

The soprano airs for the most part furnished no great opportunity for PERABA; she sang them of course artistically, as she does everything, with clear and copious tone and faultless vocalization, but naturally enough much of the time with a free and easy business-like routine, securing an effect now and then by the unnecessary holding out of a clear high tone, great audiences being still children enough to applaud such tricks. But "Tune the soft melodious lute" was exquisitely sung.

Mrs. J. S. CARY took the Contralto part of Storge wife of Jephtha, which contains the richest and most pathetic of the solo music, full of presentiment of

woe; and her warm, sweet voice, and uniformly true style and feeling, were what the part required. The part of Hamor, a young warrior, betrothed to Iphis, was entrusted to Miss KATE RAMETTI. It is commonly sung by a female voice in England, and certainly was not written by Handel for a baritone (as has been suggested), but possibly for that species of voice known in England as the Counter-Tenor, which is commutable with the Contralto, and which there, in the choruses, sustains most of the part which we give to contralti. To give it to a baritone would be to invert the parts in the Quartet, turning thirds into sixths and *vice versa*. Miss Rametti's voice is musical and rich, well cultivated, and she sings with feeling; the principal drawback was that modesty, amounting even to timidity, which only wins the sympathy of the best part of an audience; and this time there was the greater cause for it, that she was but recovering from a severe cold and had been called upon to take an unthankful part at very short notice. We trust she will not be discouraged, for we believe it to be in her to become a valuable oratorio singer. Miss CLARA M. LORING made her debut in the Music Hall in the single recitative and air of the Angel; her clear, fresh, sweet soprano, and the way in which she entered into the spirit of the music, won her a success. Mr. M. W. WHITNEY, in the part of Zebul, wholly recitative, except once near the end (where each of the characters is led up to the footlights in turn to sing a parting recitative and air), declaimed with weight and dignity, albeit somewhat monotonously. The Music Hall was crowded, and the performance generally admired.

Haydn's "Creation," beautiful as it is, has got to be a very old story, and it was therefore amazing to find a Hall so crammed with standing ticket-holders that it was very difficult to find passage way to seats; too full, in fact, so that some people became nervous. Doubtless PERABA was the great attraction; and certainly her singing of this music (of which we have had evidence before) is something magnificent. If it has not all the inspiration, and comes not from so deep a nature, as Jenny Lind, it is in all else as near perfect as one can ever hope to hear. How admirable the management of that voice which, with such vast amount of unremitting work, never loses any of its freshness!

Mr. WINCH, the young tenor, has a pleasing quality and good power of voice; but his delivery is for the most part stiff and dry; there is yet much need of culture and of practice; he is free from affectation though, from poor sentimental mannerism, addressing himself to his work manfully and simply. Mr. WHITNEY's ponderous bass told well again, but he must guard against sameness.

CROWDED OUT: Our notices of four Chamber Concerts (Kosa's, Perabo's, Petersilea's). The man of types and forms says no room for more matter; so next time.

OF THAYER'S "BEETHOVEN," and some other new works, the *Athenæum* says:

The influx of musical literature of more than ordinary interest is somewhat perplexing. We shall defer a notice of Mr. Thayer's elaborate (not to say exhaustive) Life of Beethoven till the work is complete, and do so the more willingly because of the peculiar circumstances of its publication. The work though written in English, appears first in a German translation, its author being desirous of thus exposing himself to German comment and criticism before he gives his labor of love its final form. This, however conscientious a measure, is hardly satisfactory to the purchasers of the first issue; and we cannot but fancy that such touching and retouching can hardly take place without the work of art (which every biography should be, as well as a work of research) losing something of taste and proportion. In such a literary subject as this, there is small possibility of one man's patience or ingenuity arriving at a perfection which shall close it against laborers to come. Think (to illustrate from another world than that of Music) of the seemingly endless treasures of revelation regarding Alexander Pope, his correspondence, and his associates, which the last years have disclosed. Only a few weeks ago we were hearing of a new "haul" of letters, from a great family collection, the existence of which had not been known to those the most deeply interested in the subject. There are writers who have weighed and waited, till life has gone by, and the work has been left unfinished. The above, we need not say is no plea for over haste in rushing into print.—Of Herr Engel's new book on National Music, a sequel to his former treatise on more ancient art,

we shall speak ere long, with the detail which its careful merit deserves. A third publication of foreign origin is no less full of interest; this containing letters of some of the greatest German composers, collected by Dr. Nohl. Among these, Haydn figures admirably and significantly. There is nothing nobler or more heart-cheering in the annals of an art which has been held by his contemporaries to breed jealousies and small vanities than his warm eager recognition of Mozart's prodigious genius and science in combination. There is a treasure, again of letters by Mendelssohn, many, if not all, of which are new to us.

**NEW YORK. THE NEW ACADEMY OF MUSIC.**—The following description is condensed from the New York World.

Our readers will remember that the old Academy building upon the site of the present one, was first opened to the public October 2d, 1854, by Grisi and Mario, under the direction of Mr. Hackett, and that on the night of May 21, 1866, it was burned to the ground.

In external appearance, the new Academy very nearly resembles its predecessor. It is not so high by fifteen feet, but that is the only curtailment of the original dimensions. The main points wherein the present structure differs from that which it replaces are these: The auditorium of the new theatre is some five feet shorter than formerly; there are twenty-eight proscenium parlors instead of twelve; there are twenty-two additional mezzanine loges; the seating capacity of the balcony has been augmented, and that of the parquet diminished; the fourth tier is abolished; the aisles and inner passages have been widened; increased lobby-room is obtained; two additional flights of stone stairs unite the ground and second floors; the roof has been depressed fifteen feet; the auditorium is enclosed within solid brick walls; the original horse-shoe shape is modified, and the massive pillars under the galleries are done away with, so that a clear view of the stage can be had from any position; the decorations are much more costly and elegant; and, lastly, a magnificent chandelier, overhanging the centre of the parquet, will increase the brilliancy of the house.

The gas pipes have been enlarged and improved, for the purpose of obtaining a better flow of gas. If the Academy does not light up brilliantly, the fault will be the gas company's. All the brackets and chandeliers have been manufactured expressly for this establishment by Tiffany & Co.

The aggregate seating capacity has been diminished about five hundred; but this counts as nothing, since now every seat is desirable, while nearly all know that there were five hundred places in the burned edifice that were utterly valueless as far as seeing the stage went, and which were rarely occupied. In a financial point of view, there will not be any material difference, the additional boxes and balcony seats balancing the revenue formerly represented in the fourth tier or amphitheatre.

The auditorium is enclosed by a brick wall, sixteen inches in thickness, thus forming a building within the building. Exteriously, this wall (which takes the place of what, in the old Academy, was merely a thin wooden partition) is plastered and hard-finished; but the inner side has been clap-boarded from floor to ceiling, making a huge sounding-board, which, it is hoped, will materially enhance the acoustic value of the theatre. This sound-board is coated with canvas, on which Signor Gariboldi is painting medallions and tasteful borders.

The balcony has been considerably enlarged, having now eight rows of chairs; while the parquet is diminished about five feet, affording place for sixteen rows of seats. The centre door leading into the auditorium is six feet wide, while to the right and left are six more entrances of a less width. The increased breadth of the aisles traversing the ground floor of the house, together with an extra amount of lobby room, and the augmenting of the number of doors opening on to the streets, will greatly expedite the exit of large audiences. It is calculated that two thousand five hundred persons can retire from the building, without undue haste, in from three to four minutes.

The balcony will contain four hundred and eighty-four seats, and the parquet four hundred and thirty-six. The chairs introduced are of a new and improved pattern, a shade wider than of old, and equally comfortable in other respects. The frame-work is iron; the covering crim-on plush.

The box-tier comprises a magnificent foyer (twenty feet by sixty), looking out on Irving Place, a lobby corresponding with that on the ground floor, two large dressing-rooms for ladies, hat-rooms, &c. The ceiling is eighteen feet high.

The gallery within the auditorium is supported by iron columns, eight inches in diameter, of an ornamental pattern. The front or face of the circle is richly embellished with carved woodwork, painted in buff and white, relieved with gold. This tier comprises fifty-five loges, three rows deep, those opening on to the lobby being separated from the others by the customary passage way. Above the back row of boxes there is a novel feature styled a mezzanine tier. This is a sort of shelf, the area of which is occupied by twenty-two small boxes (to hold four persons each), all opening on to a gallery over the lobby with which it connects by stairs toward either extremity. The mezzanine boxes command the best view of the house, and will be much sought after, not only for this reason, but because the occupants can see everybody else, while remaining unobserved themselves. Iron balustrades, neatly ornamental in design enclose the box fronts and the outer gallery. The family circle, or third tier, is planned to accommodate seven hundred and fifty sitters and half as many more standers.

There are no less than twenty-eight proscenium boxes, accommodating from seven to ten persons each, and together about two hundred and fifty. These are arranged in four tiers, measuring twenty-eight feet front by fifty in altitude. The first, second and third tiers comprise three apartments each, and the fourth has five. The first tier connects with the balcony circle, the two immediately above it with the box, or dress circle, and the last with the family circle.

The frescoing is nearly finished, and is in Gariboldi's best style.

Mr. Thomas R. Jackson is the architect and contractor.

The grand Bal de l'Opera takes place at the Academy of Music, Friday, March 1, and inaugurates Maretzek's tenure of that establishment.

The opera season commences Thursday, March 7th. The company is large and capable—in fact, a triple company. There are seven prima donnas, Clara Louise Kellogg, Carmen Poch, Fannie Natali Testa, Amelia M. Hauch, Antoinetta Ronconi, Stella Bonheur and Euphrosyne Parepa. The first six are known to the opera, and admired and applauded. The last named is the distinguished vocalist, whose concerts have made a new era in music throughout the country, and who, in making her appearance on the lyric stage, challenges the enthusiasm of every lover of music. Madame Parepa has, probably, no superior in the world, and when she takes the role of Norma or Donna Anna the new Academy will seem beggarly in size.

**PHILADELPHIA.**—The programme of the last Afternoon Rehearsal of the Germania Orchestra was:

Overture—The Flight into the Mountains.....	Gade
Wanderlied.....	H. Proch
Nightshade, Waltz.....	C. Huen
Andante from Third symphony.....	Mozart
Overture, Yelva.....	Reisiger
Overture from Rigoletto.....	G. Verdi
First Finale from Lucia.....	Donizetti

**WORCESTER, MASS.**—Messrs. Sumner and Allen gave a choice entertainment to an invited audience, at their music rooms, Feb. 22. In the first part, Schubert's Fantasie, op. 103, for four hands, was played by B. D. Allen and Arthur Adams; Beethoven's "Ah perfido"! was sung by Mrs. Allen; Chopin's Rondo, op. 16, was played by G. Willie Sumner; Mendelssohn's song: "The first Violet," was sung by Miss A. McFarland; and an Adagio from Beethoven's Septet was played on Organ and Piano by B. D. Allen and G. W. Summers.—Part II. "Slumber Song" by Franz (Mrs. Allen); Piano transcription: Wallace's "Witches Dance," by Miss E. Pratt; Vocal Trio: "The Violet," by Curschman; Cherubini's "Water Carrier" Overture, for two pianos (8 hands).

One night of Italian ("parlor") Opera was given at Mechanics Hall, Feb. 26. *Don Pasquale* was presented by Adelaide Phillips, Brignoli, Susini and Ferranti.

**SPRINGFIELD, MASS.**—Rossini's "Il Barbiere" was performed in the theatre here, last week, by Mme. Parepa, Ferranti, Brignoli and others. Capital singing no doubt, but only a piano for accompaniment.

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

#### Vocal, with Piano Accompaniment.

- No end to sorrow. (Ohne Vershulden). "Ruins of Athens." Beethoven. 40  
Brought again into notice by the "Cretan concert." It is for Soprano and Bass, and very impressive.  
Weep not for Annie. Song and Cho. M. Wright. 30  
Pleasing. In popular style.  
The Violet loves a mossy bank. Goerdeler. 30  
Charming little poem by Bayard Taylor. Easy music.  
The Maid and her Moorish knight. Ballad. Balfe. 30  
A fine romance of two true lovers, who died on the field of battle.  
The little quiet man. Song. H. Russell. 35  
Not the merry little fat man, but a quiet worthy little soul, who was perfectly contented.  
When lover's say, "good night!" J. L. Hatton. 50  
One of the best songs of the season. Everything carefully elaborated, and very gracefully arranged. Not too difficult.  
La Capricciosa. Concert Song. Blumenthal. 60  
Difficult, but very brilliant.  
Jesus, Saviour of my soul. Duet. Fairbank. 40  
For Soprano and Bass. Add it to your Sunday music.  
She wore an "As you like it Skirt." S'g. Wilder. 30  
Mr. Wilder here notices a pretty new fashion; and what's the use of wearing things, if nobody will sing about them!

#### Instrumental.

- Home, Sweet Home. Waltz. C. D'Albert. 35  
" " Varied. J. A. Doane. 1.00  
The sweet old melody, in the first case arranged in triple time, quite brilliantly, and in the second, with graceful variations, containing many arpeggios, and a few tremolos. Not extremely difficult.  
Wings of a Dove. "Crown Jewels." Baumbach. 35  
A musical gem, well worthy of its setting.  
Nelly Gray Waltz. C D'Albert. 40  
Fall of the Leaf Waltzes. J. S. Knight. 60  
Twilight hours. Waltz. V. B. Aubert. 40  
Three different, but good waltzes, in the styles of Albert, Aubert and Knight.  
Star of the East Waltz. A. Berge. 30  
Pearl of Evening Waltz. " 30  
Tournament " " 30  
Three moderately easy waltzes, and all pleasing.  
The second commences something in the style of the "Scheiden Waltzes."  
Howard Paul's Quadrille. Arr. by Miss Powell. 50  
Miss Powell who plays so acceptably at Mr. and Mrs. Paul's entertainments, has arranged the music in excellent taste.

#### Books.

- THE PIANIST'S ALBUM, or Home Circle. Vol. III.** Plain, \$2.50  
Cloth, \$3.00  
Full gilt, \$4.00

A collection of the most favorite Marches, Waltzes, Polkas, Redowns, Schottisches, Galops, Mazurkas, Quadrilles, Piano-forte Gems, Four-hand pieces, Dances, &c.

The book contains a few well known easy pieces that have not appeared in type before, and a very large number of the very best pieces which have been composed since the publication of the last volume. Everything in it will rank "first-rate" of its kind.

**MUSIC BY MAIL.**—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.



